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The All-American Dance Star Calendar will be ready for delivery on or about October 15th, the All-Ballet Calendar on or about November 15th . . . in time for Christmas mailings everywhere. 15c each in hundred lots. 25c each in less amounts.

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PITY POOR MR. and MRS. PUBLIC!

THERE was a time when Mr. and Mrs. Public believed the critics knew their stuff and could be relied upon to guide them in choosing, understanding and appreciating their theatre arts. If you can find anyone today who believes this, you should be put in charge of the bureau of missing persons.

We hear nothing but complaints and pleas for explanation of the dance criticism situation. We are more than curious ourselves to know how one performance of "Les Sylphides" could bring forth all the following:

New York Post—Your sun-tanned music critic, just back from an extended vacation, didn't have her disposition improved any last night by Ballet Russe de Monte Carlo's opening performance at City Center.

Chopin's potpourri was danced acceptably but the orchestral accompaniment was enough to send the shivers crosswise instead of up and down your spine. But "Les Sylphides" the good old war horse, evidently wasn't important enough to rehearse.

New York World-Telegram—In Michel Fokine's "romantic revery"—"Les Sylphides"—the troupe put its best classic foot forward without getting it caught in any of the Chopin moonbeams. Nathalie Krassovska, Dorothy Etheridge, Ruthanna Boris and Leon Danielian all did nice work in the wistful forest frolic.

New York Daily News—"Les Sylphides" was difficult for the cast to project. The direction lacked spontaneity and expression. The corps de ballet proved disappointing in this number, lacking sure-footed grace or any languorous quality demanded of this offering. However, Natalie Krassovska was the redeeming light of the opus. Leon Danielian seemed more interested in his own solo work than in assisting Miss Krassovska or Ruthanna Boris.

New York Times—"Sylphides" had Natalie Krassovska, Dorothy Etheridge, Ruthanna Boris and Leon Danielian in the solo roles, and top honors were Mr. Danielian's for the best dancing of the difficult man's mazurka that has been seen hereabouts in many a day.

New York Journal-American—What's left of last night's opening evening are "Les Sylphides," which I missed on purpose and "Gaite Parisienne," which I adore.

This is mild and friendly disagreement of the critics compared to how they double-crossed each other about Balanchine's new ballet, "Dances Concertantes."

Alexandra Danilova and George Balanchine rehearsing the new ballet "Dance Concerto." Left to Right: Pauline Goddard, Mary Ellen Moylan, and Frederic Franklin enjoying the preview.

New York Journal-American—Igor Stravinsky wrote "Dances Concertantes" a couple of years ago. He wrote it in ballet form. But last night, up on the stage of the City Center, it was danced for the first time. According to George Balanchine, its canny choreographer, it is an "abstract composition" that doesn't mean a thing. There're "great depth and beauty," however, "so it makes no difference if this man is that girl's uncle, if he comes from Arkansas or Lithuania, or if that figure in white is supposed to represent Fate."

Well, if Mr. Balanchine doesn't know, who am I to ask the whys and wherefores? Suffice it to tell you that "Dances Concertantes" is divided into five movements: Marche-Introduction, Pas d'Action, Theme Varie, Pas de Deux and Marche-Conclusion; that Alexandra Danilova and Frederic Franklin deal beautifully with the two last named, assisted in the Marche-Conclusion by the ensemble; that Mr. Stravinsky's score is most certainly not his best; and that I don't care if I never hear it again.

PM—The score sounds scrappy and seems to get nowhere partly because it is in five movements (like an 18th century suite) which have to be played without pauses. But the complex rhythms and cross rhythms of the music have been used by Balanchine with a technical brilliance that is little short of breathtaking, particularly in the Pas de Deux. More important, the choreography, the costumes and sets all have caught the hard and brittle quality of the score, its shiny, almost impertinent modernization of classical forms.

New York Times—According to the program note the work is "abstract" which it undeniably is, and "of great depth and beauty," which it just as certainly is not. Stravinsky's music is gravely démodé, belonging to that avant-gardisme of about 1925 which is now as quaint as grandmother's antimacassar. It may or may not be "concertante" but it is assuredly not "theatrale." One has no time when watching a spectacle to follow and figure out perversities of musical form and phrase. It is also as completely antagonistic to movement as any score within memory, lacking the sustained dynamics which are the very basis of dance.

New York Herald Tribune—The Monte Carlo's new "Dances Concertantes" is a glittering little piece, brilliantly animated and brilliantly civilized. As a production it combines the talents of Stravinsky, Balanchine and Berman—a ballet composer, a choreographer and a ballet decorator so eminent that each in his field can be called the best in the world. The Monte Carlo is to be thanked for giving us once

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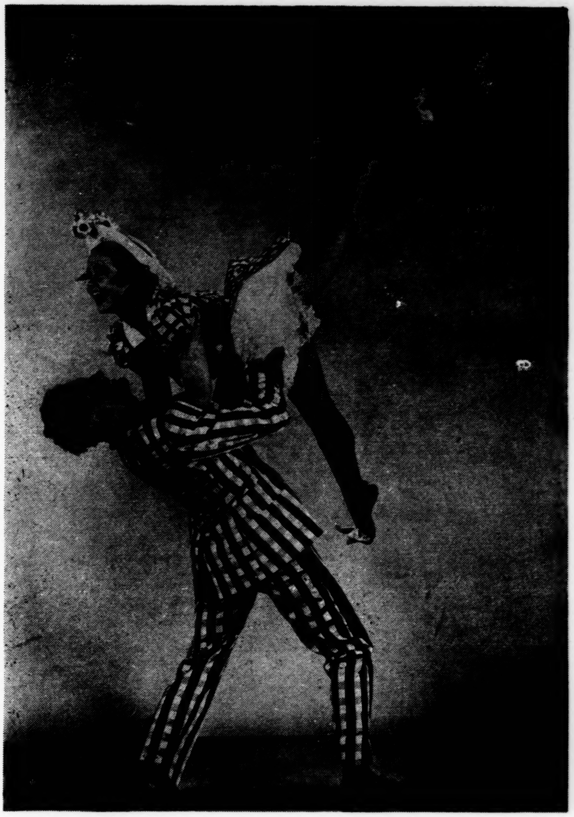

Joan McCracken and Willard Van Simmons in one of the high spots in the jitterbug ballet in Warner Brothers' movie, "Hollywood Canteen." Joan is now appearing on Broadway in the new musical "Bloomer Girl."

Cover: Photographer Earl Leaf caught Viola Essen and Andre Eglevsky in this classical rhythm while they rehearsed their leading roles in Ballet International's season which opened October 30th in New York.

COMING

Popularity at the Xmas Party, How to Lift Your Own Face, The Dance in the Theatre, Old Time Dances in Palo Alto, Civic Ballet in Canada, and Martha Graham on Tour.

Vol. XVIII No. 11 DANCE MAGAZINE NOVEMBER 1944

PUBLISHED MONTHLY BY THE RUDOR PUBLISHING CO., 520 West 34th Street, New York 1, N. Y. Rudolf Orthwine, president and treasurer; Lillian Orthwine, vice-president; Jacob Landau, secretary. Re-entered as second class matter October 16, 1942, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Trade Mark registered.

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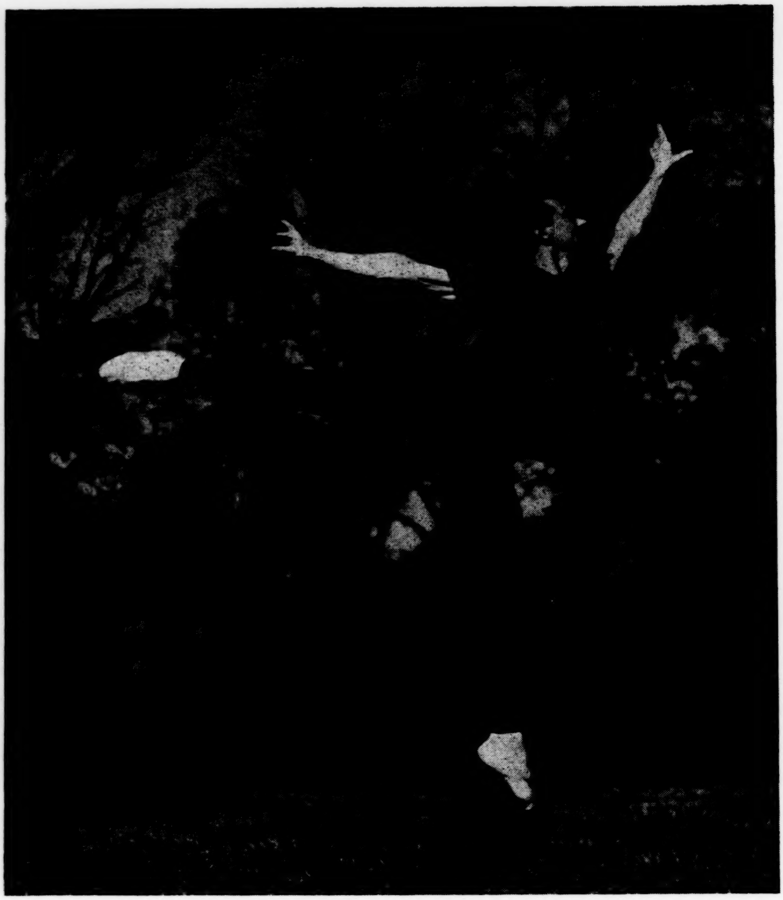
TWO AMERICA

Photos by EARL LEAF



Bill Dollar as dancer and choreographer of "Constantia." Below: With Marie-Jeanne.

Leading ballet dancers of today now boast American backgrounds, names and training.

It is rare to find a dancer with a sense of humor and rarer still to find that sense of humor including himself. But Bill Dollar kept us in stitches all afternoon with hilarious tales of his checkered career.

Bill was born in East St. Louis, Illinois. His dancing career started at the age of three when his favorite aunt taught him to waltz. Their duo became a popular feature at each family party. Bill warns aunts not to develop this taste for performing in their young nephews unless they are prepared to face the results.

Bill outgrew his baby shoes and his roundabouts but not his love of dancing. His mother became alarmed for she figured, "no sensible boy would want a dancing career," so she refused to let him go to dancing school. Bill's only consolation was McFadden's Dance Magazine which he bought instead of candy with his meager allowance. He would then retire to the attic and not only read the magazine from cover to cover but try every exercise and master every routine described therein.

"That, no doubt, is what hundreds of children are doing today with DANCE Magazine," said Bill. "That is why it is so wonderful that it is such a good one."

One month Albertina Rasch announced a scholarship would be given to the dance student, who wrote the best letter on "Why I Want To Be A Dancer." The application required a photo to be submitted. Bill now saved his pennies for a photograph and made the costume himself out of one of his mother's discarded portieres discovered in the attic. The letter he wrote and rewrote until he decided it would surely win the scholarship.

Weeks passed with Bill watching for the postman as eagerly as any soldier now waits for his V-mail. At last a letter came from the Albertina Rasch School with just one well typewritten sentence. "This scholarship is open only to girls."

Finally Mrs. Dollar compromised and gave Bill music lessons. He liked music but his own practicing hardly qualified as music so his mother had to sit with an alarm clock in one hand and a ruler in the other to see to it that he spent one hour each day at the piano. Now Bill is thrilled he can play, and certainly his choreography is always delightfully musical. But most important he had his first lesson in "sticking to a thing until you see it through," as his mother put it.

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BIOGRAPHIES

Giving the backgrounds of two of the leading dancers in the new Ballet International now at the International Theatre.

BLACK-HAIR tied straight up on her head in paintbrush style, black eyes snapping and white teeth flashing, Marie-Jeanne can easily qualify as a pin-up girl.

When she starts to dance she is as dynamic as she is decorative. She whisks and races through her difficult sequences with never ending energy, and is always ready for more.

Marie-Jeanne's career does not follow the usual pattern. Her dancing began at thirteen when she saw a performance of the Monte Carlo Ballet Russe and decided she wanted to be a ballerina. She went to The American School of Ballet and set to work.

She took two one hour and a half lessons every day for three years. At sixteen she was made ballerina of the Ballet Caravan and continued as such for four years. Her only previous professional experience was as a student super in the American Ballet Company.

To go direct from school to become a full fledged ballerina is every young student's dream, but Marie-Jeanne insists it has its drawbacks. After a season as ballerina she received many offers that interested her, but once a ballerina always a ballerina so she could only be guest artist in "Serenade" with the Monte Carlo Ballet and as the Florentine belle in de Basil's production of "Paganini."

On her tour with the Ballet Caravan to South America she fell in love. Just as at thirteen she wanted more than anything else to be a ballerina, at twenty she wanted most to be a wife and mother. So she retired from the dance profession and became Mrs. Alfonso de Quesada. The miniature Marie-Jeanne you see toddling around the studio is the chef d'oeuvre that resulted.

Again the urge to dance became so strong that Marie-Jeanne returned to the States and started to practice. She had not done even a bar stretch for two and one-half years and felt just like a beginner. But in six months every one was whispering "Marie-Jeanne is dancing better than ever!"

She went to St. Louis this summer and danced with Bill Dollar in the summer operettas there and also starred in Massine's new ballet to Chopin's "Fantasy Impromptu" which was given its premiere by the Carla Bradley Civic Ballet.

Now Marie-Jeanne is one of two leading ballerinas with the Ballet International.

She gives the entire credit for her success to her teacher, Pierre Vladimiroff, who gave her meticulous

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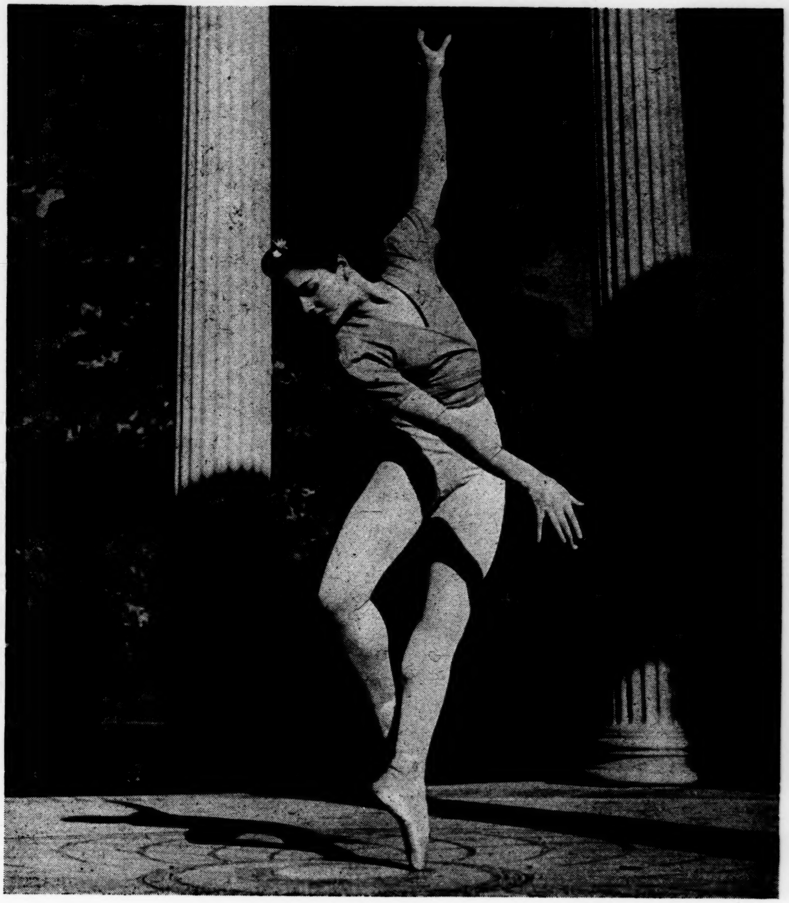
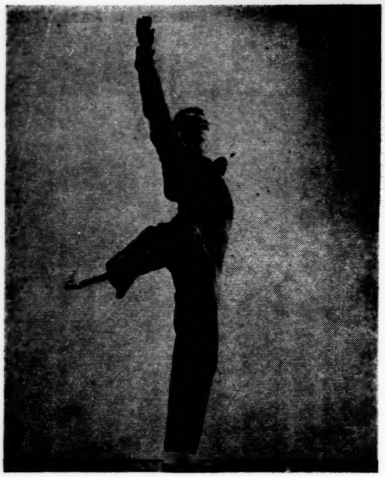


Marie-Jeanne dances leading classical and modern roles. Below: Dancing with Dollar.



Top: A moving dance sequence from "Inquest." Left: Charles Weidman. Right: Doris Humphrey.

MODERN THEATRE OF THE DANCE

THERE is no doubt that the future of the American Dance depends upon how many real dance theatres we can establish throughout the country.

The greatest impetus given to drama in the last half century came directly from the so-called Little Theatre movement in which each community contributed its own variety of homespun plays, actors, and producers, to say nothing of decor created chiefly out of imagination and a "do or die" philosophy.

Fortunately, we already have a theatre of the dance which has been working successfully for four years in New York City, and from which we can learn many important lessons. The Humphrey-Weidman Theatre at 108 West 16th Street has solved many of the problems that will confront the Little Theatre of the dance anywhere, and to its credit it has solved these problems in the heart of New York City where difficulties have a way of becoming especially large and expensive.

Four years ago Doris Humphrey and Charles Weidman decided the dance must have its own theatre to really flourish and prosper as a modern theatrical art.

As Charles Weidman expressed it in an interview with him, "You cannot build a company of dancers on isolated one night recitals. Only in your own theatre can you give the series of performances necessary to perfect not only the production of a work, but even the dancers, themselves. In a small unit you can develop dance into a sustained theatre art and your performers into seasoned artists."

So Charles and Doris looked long and hard for a physical setting for the dance theatre. Finally, they decided on a building that was once a small department store, but at that time was being used as an art school. Then their troubles began! First, it seems you have to secure a building permit before you can remodel any building. Second, you had better consult your local Fire Department before you waste any time or money changing doors, windows, etc. When you get done you may have to do it all over to fit the fire regulations, so it is better to know them in the very beginning. You may also have to fireproof everything as you go along.

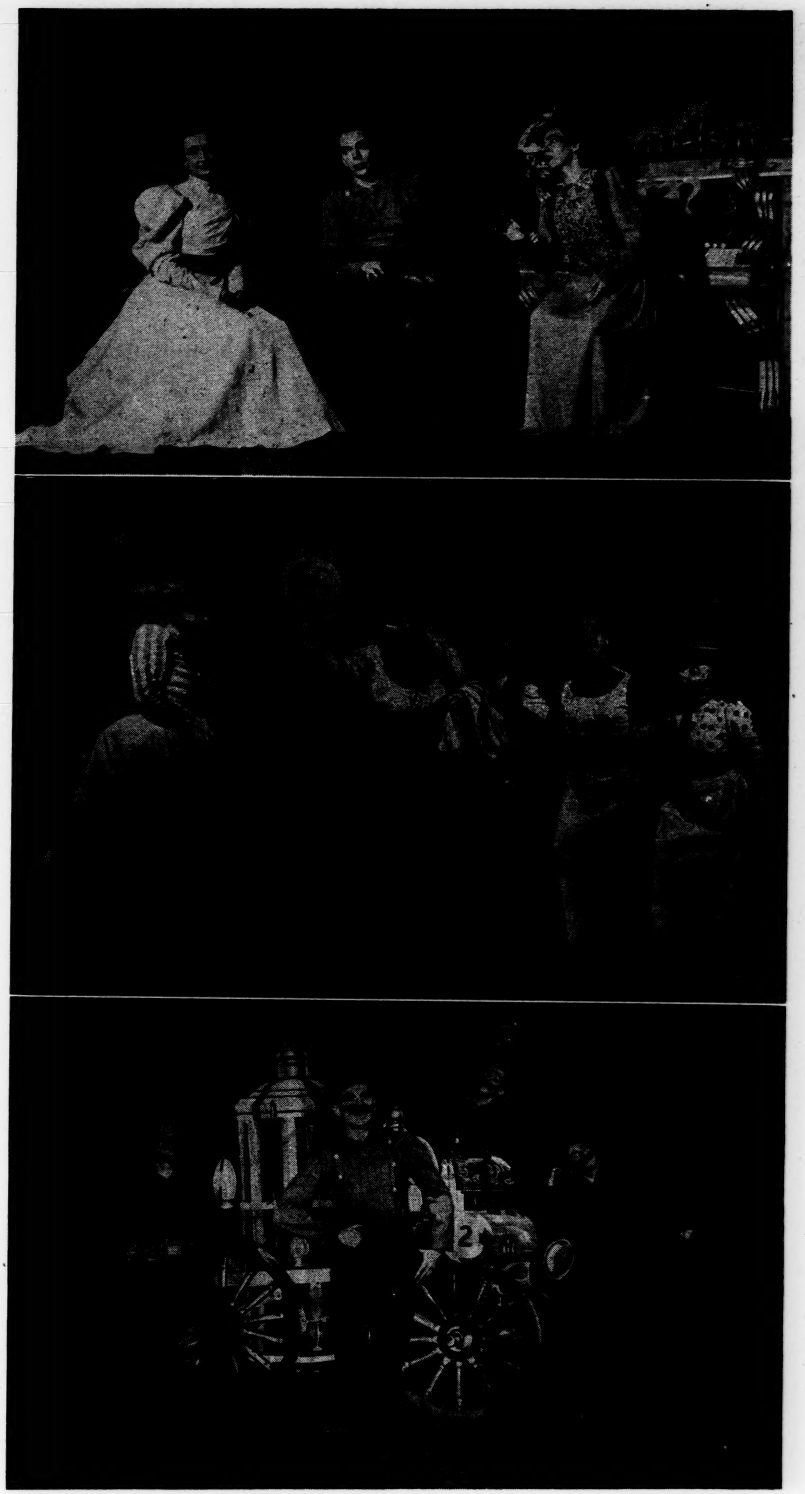
But this is not all. In some neighborhoods you will have to have a special permit even to conduct a business or a theatre. Get these permits before you even sign for the rent or you may find your entire investment has gone for naught.

At this point Charles Weidman suggested that dance theatre creators might also consider a garage, a loft, an old barn or a small factory as possible sites for creating a dance theatre.

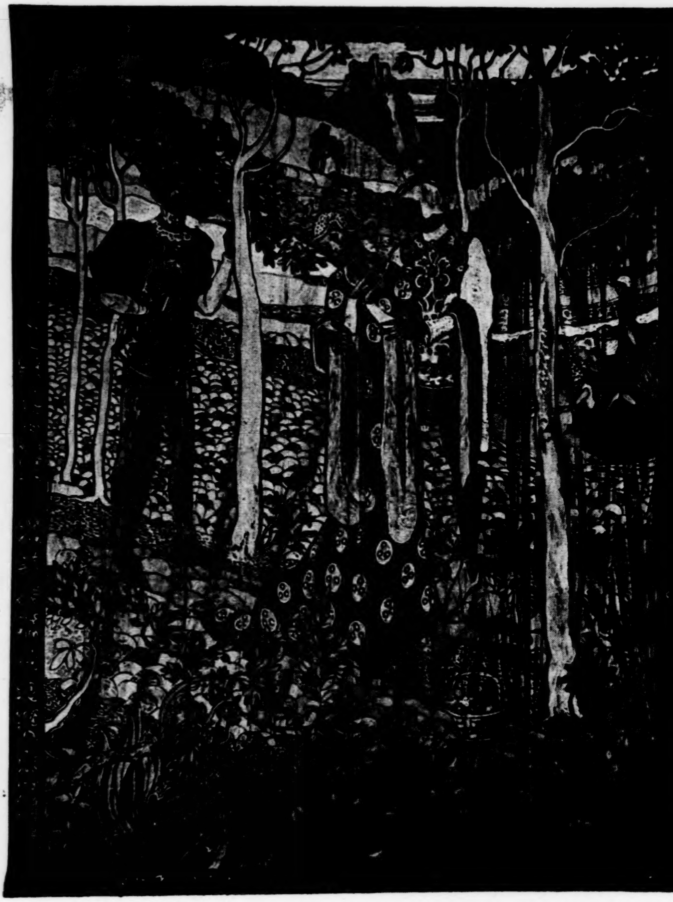
The expense will vary but Mr. Weidman generously confided to us that it cost over $5,000 to remodel and appoint their present theatre. However, that is in the heart of New York, and I must say they did a bang up job. They put in steel girders to eliminate posts, built dressing rooms and costume closets in the basement, put in one hundred sixty raised seats. curtained off the entire back wall of windows with heavy gray drapes, erected three full room-height double screens for wings on each side of the stage, built a loft for the lighting equipment, completely re-did the floor for dancing purposes, and added one hundred and seventy-five dollars worth of electrical rewiring. The entire space of the building is 9,000 square feet, 2,000 square feet of dancing, 1,500 square feet for the raised seats and 800 square feet for a small foyer and office. The height is fourteen feet.

But the initial expense is only the

(*continued on page* 30)



Scenes in "Daddy Was A Fireman." Top: Charles Weidman with Doris Humphrey and Gloria Garcia. Middle: Weidman arriving at the county fair. Bottom: Peter Hamilton as Fire Chief Malone.



If the Nazis didn't discover Swan's colorful painting of medieval lovers, "Paolo and Francesca," it still hangs on the wall of his Paris studio.

THE DANCE AS A WAY OF LIFE

To the Greeks, dancing was a way of life. Every now and then a child comes into the world who seems to be the embodiment of this Athenian ideal.

Such a fabulous little boy was Paul Swan, born on a farm in Illinois, the first of a large family of typically twentieth century boys and girls.

From earliest childhood he was not only the physical reincarnation of the Greek ideal, but showed himself to be completely attuned to its classical beauty.

While his eight brothers and sisters played games, he painted murals on the red barns which farmers for miles around came to see. While he ploughed the fields of grain he dreamed of distant lands and future beauties and then made poems of his visions.

At fifteen he boarded a freight train to go after an art education and landed in the stockyards of Chicago. He attended the Chicago Art Institute by posing to pay for his tuition. He studied diligently and soon won the recognition of John Vanderpool, head instructor of the institution.

Later he came to New York with only twenty dollars in his pocket. He secured the first position he applied for, by drawing heads and hats for Delineator Magazine.

He married the secretary to the pastor of the Brick Presbyterian Church and has two human masterpieces from this union, Paula and Flora. Although the search for beauty has taken Paul Swan all over the world, the Swan family is still a solid spiritual unit. No matter where he is, if he feels the slightest uneasiness about them, he telephones long distance. He usually finds something awry when he has one of these apprehensions. Last spring when he called them, the cook had just left, Paula was ill and they all needed him. He, therefore, hurried to Los Angeles to spend the summer with his family.

But we are getting ahead of our story. He was always attracted to the stage and it was Madame Nazimova, herself, who really discovered him. After seeing her in the "Doll's House," he painted six portraits of her in the Ibsen characters. With this money the Arcadian youth from the Illinois farm went to Europe to continue his art studies and danced, for the first time, on the Acropolis in Athens.

It was not long before he was known as "The most beautiful man in the world," a title by the way, which he has always resented. Feature stories soon appeared extolling the classic profile and Athenian art of this young American artist. He then danced all over the world and has press books filled with raves. He was a great favorite in Paris and eagerly awaits the day when he can see his beloved city again.

Not only for his famed beauty but also for his wit and individuality, he became a popular dinner guest in the most exclusive art and social sets of Europe and America.

When Isadora Duncan met him she exclaimed, "Oh, my beautiful youth, what are you doing here!" Whereupon she danced with him at the Black and White Ball at the Champs Elysees in Paris. They were completely in accord in their worship of the Athenian ideal of the dance. Many years later he was the first artist in America to inaugurate a memorial service to Isadora.

In his travels he has met and exchanged views with most of the great personalities of the twentieth century and also painted many of them. His portraits have a unique beauty of color and expression as well as an uncanny likeness to the subject. Paul Swan makes you look more beautiful than you could ever hope to be, but with such a truthful likeness that even your worst enemies wouldn't dare make the usual comment, "Yes, it's beautiful, but it doesn't look a bit like her." Moreover, he paints so quickly that one can hardly believe it when he announces that the picture is finished.

In Paris, Anton Dolin had an appointment to sit for a black and white portrait, but he rushed in to say that a rehearsal had just been called and he couldn't stay.

"Sit down while you are making your excuses," insisted Paul Swan.

While Dolin was catching his breath and apologizing for not being able to keep the appointment, Swan swiftly sketched in the portrait. When Dolin had finished his explanation and was ready to leave, the sketch was also finished.

Swan believes the artist must be an all-around symmetrical personality in the arts and he certainly practices what he preaches. He sculps, paints, writes and dances. But of all the arts, he believes the dance to be the greatest.

Swan has written a book of poems. In the two selections that follow, one gives a picture of his early boyhood and the other reveals his philosophical attitude toward life.

Dance figures representing human aspirations mount upward toward the circle, the symbol of perfection in Swan's sculpture, "Eternal Urge."

PLOWING

Trudging along behind the plow,
The silent, sweating nags before me
Adown the long corn row
Towards the marging hedge,
I dream youth's infinite dreams.
Such dreams I know now
Only farmer lads can know.
How many hills of sprouting corn
My quite forgotten plow unearthed
I'll never know.
I only know those dreams
Have led me far,
Far unto laurel-crowned hills
Of conquest!

EPITAPH

The Key of Life in Destiny's hand
Opened the door to earth—
Thus I was born!

A mother's hand caressed my eyelids,
Towards mystic star-gleams—
Thus paths began!

Fashioning designs in space,
In sound, in color, in motion—
Thus I aspired!

The faithful word was spoken;
The faithful word was broken,
Thus I lived!

In the dark of coolish night
I closed enquiring eyes,
Thus my prayer!

The Key of Life in Destiny's hand
Opened the door to eternal knowing
Thus I died!

In his book on Philosophical Musings he is equally interesting, as the following excerpts indicate.

"Ecstasies are always so expensive to pay for, and the Piper adds whimsical sums each time the bill is presented."

"In youth we long to express the words which reveal us as we are: In maturity we long to find a friend who will forgive us for doing so."

"Serenity comes to us in great and definite rhythms, not in the mutely complacent crescendo of spiritual apathy."

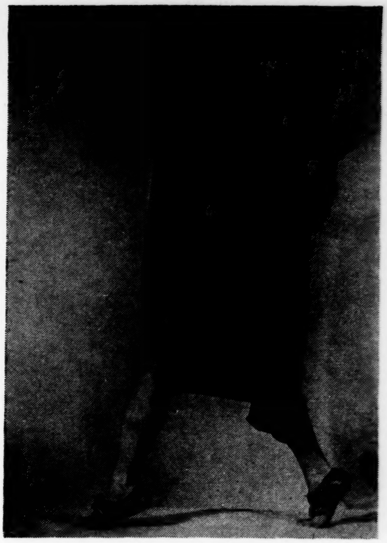
"How often we pray to keep from thinking."

"True success is to float serenely above praise or blame."

But his conversation is spicier than either. For instance: "Gaby DesLys has been in the public eye so much that she has almost put it out."

"I'll believe anything if it is incredible enough."

As you enter his studio theatre in Carnegie Hall you realize that you are also in an art museum. Colorful paintings cover the walls, sculpture is arranged with leafy rhododendrons to give a spacious effect. Half the studio is curtained off as a stage. Here every week Paul Swan gives a program of dances before varied and enthusiastic audiences.



One of Paul Swan's dance interpretations, "To A Hero Slain," performed in the Greek manner.

He believes it to be a marvelous thing for an artist to be obliged to give his best self to an audience, once a week. He says, there is nothing better to keep one up to one's best self.

The Red Cross thinks so, too, because they tell us that for two years Swan has given the gross proceeds of these evenings to the Red Cross.

In these programs, he dances Greek, Oriental and modern compositions and also interprets his poems by movement and recital. Afterwards he discourses with the audience on art, philosophy, the dance and their relation to life.

He enjoyed this joke on himself. He told us that when guests arrive for an evening performance at his studio he always hopes they will come with a reverential spirit, for certainly his studio is a temple of art. But one night when it was particularly quiet before the performance, he heard a far from subdued woman's voice saying, "And you know I just can't stand stewed peas."

With Swan, dancing is a way of

(continued on page 25)

photo: Constantine

Mme. Kathryn Etienne choreographed the ballet in "The Waltz King." The cast included: Beth Dean, Hubert Bland, Hilda Wagner, Ivy Kirby.

WEST COAST NEWS

By CONSTANTINE

VELOZ AND YOLANDA opened the dance series at the Hollywood Bowl in a program of their inimitable impressions of ballroom dancing. Very charming was the very simplicity of their dances, and most amusing the good-natured kidding on jitterbugging. Just when the audience must have felt that they, too, could do the dances being performed, Veloz and Yolanda did an exhibition tango with all the lifts, spins and intricate steps required to make their one "showy" piece spectacular. A happier opening presentation for the series couldn't have been made.

Katherine Dunham and her Group appeared in an especially designed program for the Bowl. Miss Dunham's native ability as choreographer is splendid but unfortunately a great deal of her work was obscured in the vast space. The group carried the major part of the program alone, while Miss Dunham danced briefly in the last two ballets. Although her dancers did a splendid job, the crowds that came to see Katherine Dunham dance, were disappointed not to have her dance more.

The Ballet Theatre finally arrived with the much heralded "Fancy Free" living up to its advance notices. Jerome Robbin's choreography was a delight. Muriel Bentley comes into her own in this, her first big role. There should be lots more of her in the future. Harold Lang, Janet Reed, John Kriza and Shirley Eckle all received prolonged ovations for their rollicking good performances.

Nana Gollnar and Paul Petroff did an unfamiliar version of "The Magic Swan" pas de deux and suffered from an obvious lack of rehearsal. However, they more than made up by doing the technically brilliant grande pas de deux in "Aurora" instead of the less exciting "Rose Adagio". Nana executed the difficult variation with style and authority. Paul partnered beautifully. The Met audiences may consider themselves cheated if this is replaced by the latter (as is rumored) for the New York season.

Alicia Markova and Anton Dolin gave a sensitive interpretation of "Giselle". They are always superb in this characterization and it never ceases to thrill me. Markova later danced "The Dying Swan" in memory of Pavlova. Dolin did the fantastic role of the Devil in "Fair at Sorochink" as only he can.

Nora Kaye was conspicuous by her too few performances but did have an opportunity to shine in "Aleko", and again with Tudor and Laing in "Lilac Garden". Argentinita, Pilar Lopez, Manolo Vargas and Jose Greco appeared as guest artists and added zest to the programs with their fiery dances.

"The Waltz King" reopened at the Philharmonic and this time the proceedings were livened by Kathryn Etienne's choreography to the familiar Strauss waltzes. The second act ballet was the high spot of the production as the spontaneous bursts of applause proved. Beth Dean, Hubert Bland and Ivy Kirby danced the leading roles and Hubert did himself proud in his debut as premier danseur.

Went to Anton Dolin's star studded birthday party where Lillian Harvey, Rose Hobart, Ruth St. Denis, Laird Cregar, Constance Collier, Rex Evans, Hilda Wagner, Eric Feldary, Hubert Bland and Renie Riano helped Anton make merry. Rose Hobart gave an hilarious account of an explosion in her kitchen that turned out to be nothing more serious than twelve of her home preserved strawberries in jars all popping at once. Eric Feldary, whose portrayal of a reformed Nazi in "The Master Race" has been acclaimed, told what a nasty Nazi he plays next. He boils the heroine to death by bolting her in a steamroom. "Which proves" said Eric, "that no

(continued on page 30)

Lolita and Chatita, featured in DANCE Magazine's child's series, win success on coast.

photo: Constantine

A SPANISH DANCE OF COURTSHIP

ROSARIO and ANTONIO DANCE for CONSTANTINE

FOLLOWING down around the page, from the upper left hand corner you have here this famous young dance team actually dancing through the fiery romantic sequence they do in Warner Brothers' forthcoming release "Hollywood Canteen." First photo shows the young lovers as they enter dancing happily together. Photo two, they clap hands and talk to each other with their heel taps. Photo three, they bound off the earth as their enthusiasm grows. Photo four, she starts to tease him, avoids him and pretends she doesn't like him. Photo five, they turn their backs on each other trying to outdo each other's indifference. Photo six, now they are really angry and dance to outdo each other in brilliance and ferocity They each dance a solo (see solo photos at top of page). Photo seven, each wonders if the other is sorry. Photo eight, they dance themselves back in love with each other again.

Music: "Zambra" popular folk tune arranged by Silvio Masciarelli.

THE CONQUEST OF SPACE

By **ALAN E. MURRAY**

In ballet shoe, on blade or rollers, the mastery of space is the problem for the future American artist of movement.

DANCE, beloved by the gods and the chosen of mankind, has its active and passive modes. It is a thing to be done, and a thing to watch being done; in both forms, a highly social activity. It is probable that spectator appreciation in the dance and active participation go hand in hand, that is, where a people love to dance they will also love to watch the dance. It is also probable that the solution of the box office problem of modern ballet lies in nurturing a dancing spirit among the people.

Notwithstanding princely patronage has passed into historical oblivion, ballet in all its imperial forms survives best in Russia. Here is a brave and dancing nation where these qualities blend well to provide a national audience for the ballet of the people. When we see pictures of Russian soldiers dancing with such high spirit we can well believe that ballet will survive, sustained by the national love of dance, in a new and re-invigorated form.

In the American scene one of the most surprising developments in dance forms is the sudden appearance of skating (roller and blade) as a large and promising amusement enterprise sustaining its own theatre, arena, and traveling shows.

Of course, right here we fall into trouble with the simon-pure ballet fans and some of the ballet fraternity themselves, for what seems to them our irreverence in incorporating skating in the family of the dance art.

Since we are now in trouble, let us make a good fight of it; we will go still further. We will state that the very success of ballet in America depends upon that same quality in the American soul that sends the American to packing Garden and Arena to wildly applaud Follies, Capades, Vanities, and the two Primas of roller and blade, La Nord and La Henie.

It would be strange, indeed, if America, the land that gave birth to mechanical flight in the bicycle shop of those two great inventors, the Wrights, did not respond to the quality of flight and release into space that lies in ballet. The same American soul that could envision the dance of the machine into space across the sands at Kittyhawk, naturally loves the flight of the body in space, by rollers, by blade, or by ballet. If you take from an American that in him which responds to skating you will cut out from his basic soul his ability to respond to ballet.

Ballet (and the whole dance, for that matter) concerns itself with looking backward and with looking forward. Looking backward, it concerns itself as often as not with past failures as with past glories, but looking forward it concerns itself with hope.

No greater hope for the development of the ballet in America exists, we believe, than that which lies in the qualities of flight in movement and release in space which the American dancer and choreographer, William Dollar, is injecting into his forthcoming ballets in the new Ballet International. In the cleaving of space with movement at the bidding of music we can see no cause for war, that one does it as Dollar does, with foot unaided, while others, to further enlarge the movement and increase the sense of flight, have recourse to rollers and blade. To release the body for flight among the unfettered spatial designs of music, is the great technical and esthetic aim of the ballet. It is also the aim of the arts of skating.

But let us say, for the sake of a good fight, that you are an out-and-out ballet fan or a rigorist ballerina and that you think it nothing less than an insult that the art of Dance should appear in the same sentence (and between the same covers) with the lowly, newborn changeling, skating. But skating has something that ballet can profit by, if it will.

The success of the skating show is built upon the interest of the great numbers of its followers who, themselves, ardently engage in the activity. A large skating public ensures a large skating audience. Recent figures printed in the Saturday Evening Post state that there are 400,000 roller skaters in America busy at their hobby every twenty-four hours. Now surely here is something for which ballet must envy roller skating. If the dance is wise and would ensure its own theatrical success, it will see that to neglect the cultivation of a large national participation by means of proper dance education, is to neglect the source of its own life sustenance.

In the last accounting, the best way for ballet to ensure its failure in America, will be to discourage American participation in the art. Sad to relate, this has often been just what ballet and its promoters (or demoters) have done. Can any policy be more suicidal in the long run than one where American participation is so frowned upon as to force those Americans who do take part to pretend to foreign birth by assuming fictitious names? This has been but one of the ways in which ballet has "cut its own throat," by curbing the natural growth of native participating body from which after all its only sure and steady backing can be assured.

Ice skating aping some of ballet's bad policies of worshipping foreign atmosphere, has not had the sudden growth in the public eye which we are now witnessing in roller skating. Some will say the reason for this lag in ice skating is the greater expense of maintaining ice as against the roller floor, but in reality the blame should be put on the policy of isolating skating socially from the great American public. The movies finally "blew the top off" with the Hollywood presentation of Sonja and gave skating to the masses.

But the prize example of the growth of an American artistic activity must go to roller skating, now swinging into the straightaway for a great public acclaim and backed by the personal participation of John and Jane Public. Ballet can "laugh that off" if it is foolish, but it would be much wiser if it would go and do likewise. Also it should bear in mind that a large

These young people have discovered the fun of dancing on roller skates. Gloria Nord, center, the rightful Queen of the Roller World, surrounded by members of a loyal group of amateur American boy and girl skaters. Miss Nord has always sensed the relationship between ballet and skating. She generously gives all the credit to her dancing teacher, Adeline McAdam. Top: liberty lift, Patricia Carroll, William Van Wagner, foot work, Patricia Carroll, William Van Wagner, Carol Smola, Norman Latin; toe point, Dick Gordon, Mildred Warshauer. Bottom: the Jackson Haines spin, William Van Wagner; chain arabesque, Patricia Carroll, Willian Van Wagner, Carol Smola, Norman Latin; stag lift, George Joseph and Evelyn Bidderman. Here is a fine American recreation rapidly growing into a fine art. Photo of Gloria Nord taken by Earl Leaf; photos of amateurs at the Queens Roller Rink, Long Island, were taken by M. G. Klecinsky, now in the service.

number of ballet ticket purchasers all over the country are these very same boy and girl skaters who can see in ballet a kindred art even if our ballet fan and rigorist ballerina cannot.

As so often happens in the history of art the future can be more readily envisioned by the naive youth than by those who are so imbued with the old traditions.

Today American youth, in the rink on rollers and blade, as well as in the dance studio, is intently probing the real problem of the dance, the conquest of space.

CURRENT DANCING AN

photo: Gerda Peterich

Pearl Primus

PEARL PRIMUS

It is reassuring to find a sincere young artist getting the break she deserves.

Pearl Primus was presented by Max J. Jelin in a ten-day run at the Belasco Theatre.

In a day when we have such sophisticated and distorted interpretations of both the primitive and the Negro point of view, it is of immeasurable value to see the real thing presented by a gifted young dancer who has a beautiful personality and an amazing technical equipment with which to tell her story.

In her group of primitives we have: "African Ceremonial," "Afro-Haitian Play Dance," "Drum Conversation," "Ague," and "Yanvaloo."

These are all highly devout and valuable presentations of the real primitive. Modern sophisticates would do well to copy the dedication, reverence and complete possession of the body by the spirit of these dance rituals, instead of the superficial forms and distortions which are so incidental.

The second half of the program was devoted to the modern American Negro and expresses all the charm, richness, sweetness and heart-rending tragedy of the race. These include: "Negro Speaks of Rivers," "Slave Market," "Strange Fruit," "Study In Nothing," "Rock Daniel," "Mischievous Interlude," "Hard Time Blues," and "Our Spring Will Come."

If the National Association for the Advancement of Colored People knows its P's and Q's it will send Miss Primus all over the country to plead the cause of the Negro.

A program like this has more power than all the propaganda in the world, and the best part of it is that Miss Primus makes her pleas in beauty, in sorrow, in reverence and in supreme devotion. That is why it is so effective.

Credit also goes to the drummers, Alphonse Cimber, Norman Koker; singers, Leon Destine, Alice Moss; narrator, Gordon Heath, Owen Dodson; percussionist, John Cage; pianist, Zoe Williams.

MARINA SVETLOVA

On tour at present is another dance concert that cannot help but be popular.

The beautiful and gifted Marina Svetlova with Alexis Dolinoff, Adriana Otero, Spanish dancer and concert pianist, Sergei Molavsky has created a happy colorful program that gives thrills, laughs and a thoroughly enjoyable evening of dance entertainment.

The opening is an amusing skit of backstage life which introduces the artists and starts the program off on an amusing and friendly note.

During the program that follows we have brilliant variations from the ballet repertoire, a modern and moving interpretation of Meditations from "Thais", some Spanish folk dances, very amusing dance satires on the Gay Nineties, college days and the dancing school.

Marina Svetlova seen in three very different dance characterizations: A saucy "Gay Nineties" role with Alexis Dolinoff, a romantic "Viennese Waltz", and in a classical "Dance of the Elf."

photo: Bruno

SKATING IN REVIEW

Miss Svetlova is in top dancing form and runs the gamut of techniques with amazing ease. Her sense of comedy is keen and delicious.

THE NEW ROLLER SHOW

The roller "Skating Vanities of 1945" now on a coast-to-coast tour of the U. S. and Canada is a dazzling spectacle with gorgeous costumes and excitingly impressionistic scenes. It moves swiftly through thirty scenes, seven major numbers and many varied specialty acts.

photo: M. G. Klecinsky

Norman Latin, young amateur roller star, shows a dancer's grace in the classical grande jete.

Petite and bewitching Gloria Nord, is the beautiful star of the show. In a series of costumes made of glittering sequins and lush feathers, she captivates her audience from her first solo number until her final free wheeling arabesque.

Lew Testa, billed as the 'skating demon' proves to be just that. Skating without music, there is only the sound of whirring rollers over the floor, making a new and effective accompaniment, as he whizzes past.

In "Texas" the cowboys and cowgirls do a square dance on wheels in which the 'Texans' follow the caller and "Dive for the oyster, duck for the clam."

Long red streamers fluttering down from the ceiling are quickly anchored at the sides and corners of the rink to form a circus tent. A red and gold banner proclaiming "Big Top Circus" quickly puts one in the mood to enjoy some of the most eye-filling scenes of the program.

Shirley Heart as the "Drum Majorette" does spins and splits on rollers as she twirls her baton, and animal trainers crack their whips while the "animals" jump through large white hoops. Two delightful pandas with their deep-ringed eyes and amusing 'hot pink' ears skate with Gloria Nord, sparkling in white costume of sequins. To lend a touch of authenticity to the "Big Top Circus" there are the Herzog sisters whose aerial antics and acrobatic skill on the trapeze bring enthusiastic applause.

The entire cast appears in the "Circus Parade," creating a real three ring circus in which it is impossible to see all of the skaters and performers at once. Then the lights are blacked out and the costumes glow brilliantly with Strobilite.

The "Vanities" has plenty of laughs too. There is Monroe and Grant, who as "Bouncing Buddies" use the hay wagon featured in "Texas" for a springboard from which to bounce high into the air each time they hit the hay. One of them, wearing an old-fashioned bathing suit with the words "Liver Saver" displayed across his chest, does a rumba apparently of his own invention.

photo: John P. Ludlum

In "Sadie Thompson" dancer Karlo Margo Pries plays an Indian instrument with Wana Singh.

Madelon Olson of St. Paul, Minn., who is the 1944 National Junior Figure Skating Champion.

Then there is Little Maxie, who goes over big as the incorrigible WAC in "WAC's on Parade." Even the rhythmic "Bolero" skated by Dolly Durkin and Frank Foster with deep back bends and exotic arabesques on wheels takes a ribbing from comedians, Billy Cavanaugh and Johnny Melendez. In their "Boleroesque" they mock the graceful skaters of the bolero in broad slapstick style with frequent falls and tangled skates.

"Smooth Sailing," the most artistic number of all, inspires whistles from the wolves. Three lovely skaters, Dolly Durkin, Anne Nichols and Jane Cowell suddenly appear in filmy costumes with large billowing sails extending high above their heads. With spotlights playing over them to create a flame-colored illusion, they skate to the music of "Red Sails in the Sunset," while their flowing costumes ripple about them as though a stiff breeze were blowing in from the sea.

Among other features are:

Count Le Roy's "Torrid Taps" routine on roller skates, in which he uses a small table as his base of operations and the Shyrettos, a tricky trio of cyclists who pedal with their hands instead of the usual pedal extremities; and many other skaters and performers.

It all adds up to make topflight entertainment of the "Skating Vanities of 1945."

by VIRGINIA KELLY

Agnes Boone and Pfc. Rudolph Crisofi dancing for service men at the U.S.O. Army-Navy Club.

REPORT FROM HAWAII

By AGNES BOONE

On war time dancing with our soldiers in the Pacific area.

THE May, June and July issues of DANCE Magazine, in one bundle, awaited my return from the Island of Maui yesterday and were devoured that very night—such is one's appetite for dance news of home! My particular congratulations on the July issue. It will not only be a morale lifter for all dancers in the Service but an inspiration to them to carry on their profession, even if it means rehearsing and performing in those few, precious hours allotted to leisure.

How nice of you to page me! Time for correspondence is something one is always "fresh out of" over here, but since my friends have inquired about me through you, the least I can do is "report in", no matter how sketchily.

When I left New York in July 1943, the Hawaiian Islands were still a war zone and even now bits of barbed wire rusting away on the beaches bear silent testimony to those apprehensive days. But as the front swept far to the west of us, Hawaii returned somewhat to its original role of "Crossroads of the Pacific," only vastly amplified in its scope and volume.

The U.S.O. Army-Navy Club of Honolulu, where I am a staff member, averages twenty thousand service men a day, which is quite a contingent to entertain, feed and provide with numerous personal services! The building, said to be one of the largest and most beautiful U.S.O.'s anywhere, has had to expand considerably to meet the mushrooming demands for its hospitality. In the course of its expansion, an extremely attractive studio was built for my department. It is on the mezzanine floor above the patio, overlooking a palm court where the clear, blue water of the swimming pool lies shimmering in the sunlight. Those DANCE Magazine readers who may remember the fourteen pastel bands which decorated the walls of my studio atop the Barbizon-Plaza Hotel, will not be surprised at my newest color scheme. The walls are aqua with a broad border of lemon yellow. The specially built, modernistic chairs, upholstered in fuchsia, add a stunning accent. Small coffee tables of blonde native wood tone in with the hardwood floor. Upon entering, the lovely mural on the opposite wall catches the eye. It is a banana palm, whose life-sized leaves of yellow-green seem to sway gracefully over the door leading to the dressing room. My office commands a view of the entire room through its glass panels and is decorated in the same gay colors as the studio.

This is the setting for the daily classes in social dancing offered to all servicemen without charge. The Latin-American dance fans also gather here to enjoy "La Rumba Club". The important thing about La Rumba Club, is that Wes. T. Wilkie, the brilliant head of this busiest of U.S.O.'s (and without whose vision and backing it could never have been inaugurated), publicly announced that the standards of dancing in Honolulu have already been lifted because of the club's influence. All other dances and classes are open to any G.I. who cares to attend, but not La Rumba! Each applicant must try out with me and can qualify for membership only if he is ready for advanced instruction. In this way the Club classes are not held back by beginners, the girls are assured of partners who have a right to be on the ballroom floor and the goal of membership provides the would-be dancer with an incentive to join our open classes and improve his dancing.

If I seem verbose on this subject, it is because I hope that *all* dancing teachers will set similar standards. It is an appalling thing to consider the number of people who venture onto a dance floor entirely unprepared. They are social liabilities and should be made to understand that they have no right to subject others to their ineptness. Let them study or remain forever the wallflowers they deserve to be.

La Rumba Club now has over a thousand servicemen enrolled and it meets for instruction eight times each week. Pfc. Rudolph Crisofi, a former teacher of fourteen years experience in New York City, heard about all this and wondered if I were the Agnes Boone he knew. His next pass found him calling at the Club and by the following one, Cris and I had teamed up and started work on a repertoire of ballroom exhibition and semi-classical numbers. Cris is extremely talented—the rare combination of creative artist, splendid teacher and superb showman. All of his off duty hours have been devoted to the studio where he is now training other teachers to assist with our schedule. As a dance team, we have given floor shows in camps and U.S.O. clubs on the islands of Oahu and Kauai, and, as I mentioned at the beginning of this letter, we have just returned from Maui. I shall never forget the eager faces of those entertainment starved boys. They sat in an open amphitheatre, protected from the "liquid moonlight" by their camouflaged panchos. We danced on an uncovered stage with baby spots acting as footlights which threw our fast moving shadows on the silver screen behind us. The

(continued on page 32)

ARTUR RODZINSKI ON THE DANCE

By BASANTA KOOMAR ROY

ARTUR RODZINSKI is the new conductor of the New York Philharmonic Symphony Orchestra. In a few short months he has already uncannily transformed the tone and the temperament of this great orchestra of the greatest center of music and dance in the Occident today.

As one who is most intensely interested in the advancement of the arts and philosophies of both music and dance the world over, I recently asked Maestro Rodzinski:

"What does dance mean to you?"

"Dance does not mean much to me. I do not dance, myself," replied the conductor quickly.

"Not at all?"

"No, not at all."

"How is that possible? You were born in Poland, and musically educated in Vienna, and you do not dance!"

"The truth of the matter is that I cannot keep time in dancing. I have tried; but it is absolutely impossible for me to dance," the conductor replied.

"This sounds strange! You keep time and tempo of a hundred musical instruments in your great orchestra; and you conduct most complex symphonies with such exquisite refinement, yet you cannot keep time with your own feet! This is front page news indeed."

When Artur Rodzinski takes time off to relax, he enjoys romping with his dog on the farm.

"It may be strange, but it is true."

"The great ballerina, Irina Baronova, is in town now. I think she could teach you to dance perfectly in three lessons."

The scholarly maestro smiled romantically and said, "Now, now, now!"

"By the way, Dr. Rodzinski, which was born first, dance or music?"

"Music, of course; for the dancers cannot dance without music," was the maestro's prompt reply.

"Do you like to see good dancing?"

"Yes, indeed."

"Have you seen Isadora Duncan and Anna Pavlova dance?"

"No, I am sorry. My duties as a conductor are so exacting that I have no time to go to dance recitals nor to ballet performances. But, two dancers I cannot forget."

"Who are those lucky ones?"

"Kreutzberg—he dances beautifully, he dances greatly, and he dances thoughtfully. He is a great dancer."

"Who is the other one?" I insisted inquisitively.

"He comes from the land of Buddha, Krishna and Tagore."

"Who is he?"

"You know," and the maestro smiled.

"Uday Shankar, you mean."

"Of course. Shankar is superb! I can never forget the majesty of his dance and the eloquence of the music of his Hindu orchestra."

"Do you like the dance music of the West?"

"Most decidedly I do. That is a part of my life. I know all the great music that has been written for the dance."

"Who are the famous composers of your beloved Poland who have written music for dances?"

"To name only two—Oginski and Chopin."

"Of all the masterpieces of dance music which one do you love the most?"

Artur Rodzinski at work in his pleasant study made colorful with the Russian objets d'art.

"The Blue Danube by Johann Strauss. I love it. My mind readily responds to the rhythm of this music, and my heart automatically dances with joy, keeping perfect time with this rare piece of typical dance music of haunting beauty."

"How do you like the ballets that are created around symphonic masterpieces?"

"I don't like them at all! I don't like them at all!" said the usually serene conductor half wrathfully and half contemptuously.

"Have you seen any?"

"Yes, I have. It is a sacrilege even to think of doing such things to the music of the great masters. Brahms never thought of a ballet woven around one of his immortal symphonies."

"Good music is like strong whiskey, and a beautiful woman," I ventured.

"What do you mean?" asked the maestro reproachfully.

"I mean that they affect different people differently. Four men drink strong whiskey from the same bottle—one laughs, one cries, one keeps quiet, and the fourth shouts. Four men look at the same beautiful woman simultaneously—one writes a lyric, one composes a song, one paints a painting, and the fourth immortalizes her in marble. Similarly, four men listen to the same symphony of a master composer superbly conducted by Rodzinski; one writes an epic poem, one composes

(continued on page 32)

CAPEZIO
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COUNTY OF NEW YORK } SS.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared RUDOLF ORTHWINE, who having been duly sworn according to law, deposes and says that he is the publisher of the DANCE MAGAZINE, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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(Signed) RUDOLF ORTHWINE

Sworn to and subscribed before me this 22nd day of September, 1944.

Vincent Cavalieri
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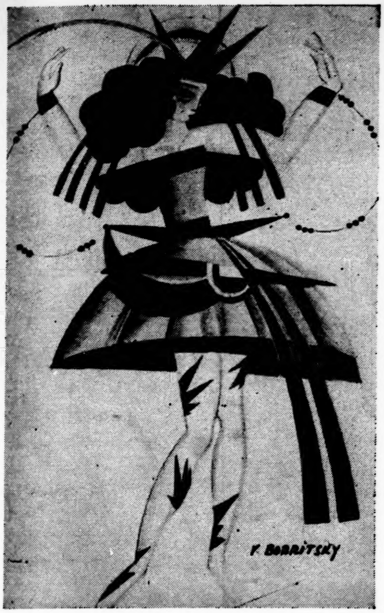
(My commission expires March 30, 1946)

THE DANCE OF TOMORROW

By IVAN NARODNY



Martha Lober as she appeared twenty years ago in Narodny's futuristic ballet, "The Skygirl".

THE art of dancing, as it stands today, promises much encouragement for tomorrow. It is near the beginning of a new era, the era of cosmic ideals. The past belongs to nationalistic, aristocratic and experimental ideals, in which the Russian ballet and a few American individualists reached the climax. The French were the founders of the aristocratic choreography; the Russians transformed it into a social-dramatic art; to the Americans belongs the credit of a cosmocratic school, with Isadora Duncan and Lada as the pioneers.

The chief value of reaction resides in its negative, individualistic element. If we had never observed the old ballet, with its stereotype, the appearance of Isadora Duncan, Lada, and a few others like them would not have called forth such enthusiasm. The main merit of our American choreographic pioneers lies in overcoming the traditional foundation of the ballet, and in attempting to find cosmocratic expressions. As Isadora Duncan meant to find the solution in ancient Greek ideas, Lada used the ancient Scythian-Slavic ritualistic designs, trying to imitate them in their individualistic expressions. The question remains, where is to be found the true basis of the coming cosmic choreography?

In every age and country the art of dancing followed the strongest aesthetic motives of the time. If a nation worshipped nobility and its fashions, it danced the aristocratic ideals. If it worshipped religious ideas or national legends it danced them accordingly. Although imitating aristocratic ideals of Europe, America has not failed to add an element of its own to the aesthetic standards of the ballet.

The socio-psychical characteristics of the American mind are to condense emotional expressions and ideas into cosmo-dynamic forms. Like a New York skyscraper, an American aesthetic expression is the result of an impressionistic cosmic ideal. The American rhythm is dynamic, impressionistic with celestial craving. While a nationalistic art is based on something traditional, the cosmic art strives to unite the emotions of all humanity. It requires a Titanic power to condense the aesthetic images so that in their shortest forms they may say what the others would express in roundabout ways. This gives to beauty a dynamic vigor and makes it so much more universal than the art of any nation or age could be. But this requires the use of special symbols and tends to dynamic subjectivism.

The Oriental artists have used symbolic principles in their aesthetic expressions, but their symbols have been mystic-religious and tied to traditions. The American symbols will be purely poetic and timely. For instance, they express the most complex musical images in the simplest plastic forms, as Isadora Duncan and Lada did in dancing to symphonic music and songs. This means dancing in the future will be nothing but transformatory process of aesthetic sound emotions to the aesthetic sight emotions. It is a thinking overheard that begins and ends before words have formed themselves, in a deeper consciousness than even that of song.

A neo-symbolism is the logical outcome of the future dance. Dancing will become an independent stage art and a ritualistic display and take the place of the opera and religious services. Naturally new music will be necessary which contains all the graphic designs, the plastic possibilities, the dynamic drama, and above all, that structure of sounds which gives ample possibility for symbolic plasticism and yet contains a choreographic message.

The real future dance will be expressionistic and psychodynamic. Instead of copying life it will suggest its deepest depths and highest heights by combining the plastic symbols with the musical ones. It will not try to imitate nature but transpose it, as a painting transposes a landscape. Our mind is growing tired of the prevailing traditional realism and its photographic effects. Instead of traditional beauties we require soul stimulating dynamic symbols. We are turning from driving in cars and ships on the earth to flying in the sky, and from a nationalistic background of universal spheres, which play with our aesthetic visions in the same way. As the past folk dances originated in rural spirit with the symbols of nature as the background, now the coming cosmic dances will display the symbolic spirit of universal images. The future dance will grasp beauty from a broader stretch and deeper depths than the greatest virtuoso of the past could dream. The fundamental law of all spiritual and physical evolution is to bring about a better equilibrium between the individual and the universal powers.

Over twenty years ago I wrote a symbolic play "The Skygirl", as a missionary step in the coming cosmic turn, which was performed at Clarence H. Mackay's garden stadium Long Island, as a kind of dress rehearsal for the future, and the onlookers called it a fairy tale of tomorrow, as the whole symbolic choreographic play was beyond the prevailing time. Martha Lober danced the role of the Skygirl, as if vibrating in the clouds and depicting the cosmic problems of today. The audience called it a phantasmagoria. America at that time was still under the thumb of the Old World, and dancing on the ropes of past choreographic traditions, so the play had to be stored away.

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News, Cues and Hullabaloos

Well, it looks as if we are out of the Dark Ages at last. Here is GEORGE DE CUEVAS, artistic director of Ballet International, lending ANDRE EGLEVSKY, one of his biggest stars, to SOL HUROK, to dance in the New York season of the Ballet Theatre. This sets a new high in intelligence and artistic generosity. After all, the movie industry has lent its stars for years, now. It is high time the dance field thought of its allegiance to the dance and its artists and put such important things before its petty commercial rivalries. Dancers must dance. If they are not actively engaged, it is only good sense to lend them. It will have good results for everyone. Congratulations, Mr. de Cuevas, for having the vision and the courage to take this big step ahead in dance management!

While we are on the subject of cooperation for the good of the dance profession, how about the ballet cooperating with Broadway and borrowing back some of its dance stars now in shows? This would definitely be to the advantage of both ballet and the stars. Monte Carlo Ballet Russe did it in the case of James Starbuck and everyone was happy.

MARTHA GRAHAM and Company gave a performance on October 30 in the Library of Congress, Washington, D. C. in honor of Mrs. Grace Coolidge's eightieth birthday. This program was given as part of a four day festival of music and dance sponsored by the Elizabeth Sprague Coolidge Foundation. Martha Graham was commissioned by the foundation to compose three new dances. Her leading supporting dancers were: MERCE CUNNINGHAM, ERICK HAWKINS and MAY O'DONNELL. EDYTHE GILFOND designed the costumes and ISAMU NOGUCHI designed the stage sets.

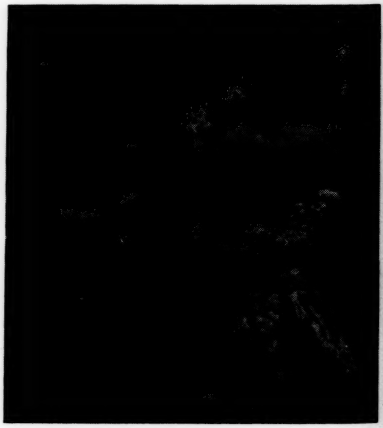
GRACE BELKNAP, who danced at Radio City this summer, won the ballet scholarship offered by the Edna L. McRae School of the Dance in Chicago . . . The SWA-HILI Dance Group gave its premiere concert on October 22 at the Y. W. C. A. in New York.

To our anonymous letter writer who sent in a complaint about the lack of male dancers on our covers, we have this to say: Yes, the boys do get neglected. It's too bad. But it all started when a survey was made to discover just what the public liked in magazine covers. The survey proved that the *great* majority of *both* men and women prefer girls on the covers. The newsstands practically insist upon it! We often get a boy and girl cover across but that is the best we can do. However, we do try to make up for this by our inside pictures. But we get only one good male photograph for every twenty good female photographs. Boys send in your photos.

At the time of going to press the schedule for Ballet International was as follows: October 30, Les Sylphides, Brahms Variations (world premiere), Colloque Sentimental (world premiere), Bolero. October 31, Swan Lake, Constantia (first presentation), Sebastian (world premiere). November 1, Les Sylphides, Colloque Sentimental, Memories (world premiere), Mute Wife (world premiere). November 2, Brahms Variations, Constantia, Bolero. November 3, Swan Lake, Pictures At An Exhibition (world premiere), Memories. November 4, matinee, Les Sylphides, Brahms Variations, Bolero. November 4, evening, Swan Lake, Sebastian, Pictures At An Exhibition. November 5, matinee, Memories, Colloque Sentimental, Constantia, Mute Wife. November 5, Gala Nijinska Night, Brahms Variations, Pictures At An Exhibition, Bolero. November 7,

Larri and Conchita are leaving to open the first big night club in Caracas, Venezuela.

photo: Earl Leaf



Les Sylphides, Colloque Sentimental, Brahms Variations. November 8, Swan Lake, Sebastian, Constantia. November 9, Memories, Last Flower (world premiere), Mute Wife. November 10, Les Sylphides, Hitch Your Wagon to a Star (first presentation), Sebastian. November 11, matinee, Swan Lake, Colloque Sentimental, Memories, Pictures At An Exhibition. November 11, Brahms Variations, Constantia, Bolero. November 12, matinee, Les Sylphides, Sebastian, Pictures At An Exhibition. November 12, Memories, Last Flower, Hitch Your Wagon to a Star.

ALDO CADENA, who just returned from Mexico, will have an important role in "Aldorada del Graciosa" the premiere of which will be given by **LA MERI** at the Ethnological Dance Theatre, November 7. On November 18 La Meri and her group will present a performance at the Museum of Natural History.

When **ANTON SCHUBEL**, "Master of Troubles" for Ballet International was asked how he kept harmony among the members of the company, he replied, "Absolute sincerity and frankness. And while I have been struggling with everyone else's troubles I've gotten rid of my own greatest trouble. I have had dreadful attacks of sciatica for years even though I spent half my time in the sunlight and the other half watching my diet. But since I have been spending most of my time watching the ballet company flying en l'aire with the utmost ease I've lost my sciatica entirely. My muscles got the right idea, I guess."

PEGGY RUSH of Memphis, Tenn., is paging her former dancing teacher, **EMILY HADLEY**.

(continued on page 28)

photo: Peter Adelberg

Dolakova and Berk in a Dutch folk dance wearing costumes which were copied from a canvas by the famous Dutch painter, Peter Breughel.

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In Our Mail Bag

By BETTY MANNING

Dear DANCE:

I have, for some time, wanted to write this letter to express my appreciation and sincere gratefulness for DANCE MAGAZINE. It's funny how a magazine can prove to be such a great source of encouragement and such a terrific morale-builder—such it is in my case.

I am one of the many, many young hopefuls—just a sailor with his entire heart and soul wrapped up in his dancing. I am one who began dancing before he could walk, took my "lessons" from the movies, stage shows, etc., and was in my last years of high school before my first dancing lessons were available.

Since I can remember, the desire to become one of America's greatest dancers has been my burning ambition, one that dominates my every thought and action. I am confident that I am one who was "born to dance."

Upon finishing high school in a small country town I moved to Birmingham, Alabama's largest city, with my heart and soul set on a dancing career, with journalism on the side. Both failed to materialize as I had hoped. Forced to work in an office to make expenses and pay for dancing lessons I could only dance at nights, week-ends, and holidays. Working all day, and dancing at night was too much—it was impossible to do justice to either one. As a result, both failed to advance.

Continuing to study with a fine teacher in the State, Jack Saxon (who is now in the Navy) I worked hotels, clubs and various spots throughout the state and adjoining states but got nowhere fast.

The ambition continued to burn deeply. I began to learn some of the important little things about dancing and was making plans for more extensive study with my eyes still focused on that goal which I had set for myself.

Then came the war.— In November of '42 I joined the Navy and said goodbye (but gladly) to the office job, and reluctantly laid away my costumes and dancing shoes—all but the taps.

Wherever I have gone in the Navy the shoes have gone with me. To Great Lakes Naval Training Station where I danced on Happy Hours; to Boston at Navy School in Copley Square where we organized a troupe and I danced at numerous clubs, hotels and USO functions—I shall never forget the huge ALL SERVICE SHOW at Boston Gardens on 5 March 1943 in which I was the featured dancer; and then back to the South, to Louisiana this time, to dance for USO shows, to handle entertainment for my station here and to practice ballet-acrobatic-tap every possible chance, which was very seldom.

It is impossible for a dancer in the Navy, or any branch of the Armed Forces to keep in "dancer's shape" because of the G. I. schedule to be maintained.

The ambition burns fiercely—more so than ever. I'm a young hopeful who knows what he wants, and God willing, when the war has ended and Victory is ours, I shall set out on the long trip to the top—to reach there and remain as one of the greatest dancers in America.

My base is some 60 miles from New Orleans and I have been most fortunate in attending there the BALLET RUSSE, THE BALLET THEATRE, and the brilliant MIA SLAV-

Tito Valdez has recuperated and he is dancing again with Corrine at the Florentine Gardens.

The Duanos, Ted and Rita, are now dancing at the Glass Hat room at the Hotel Belmont Plaza.

ENSKA CONCERT. At the conclusion of each performance I went back stage, true "fan" fashion, to meet some of the dancers and collect their autographs in my most valued copy of Walter Terry's INVITATION TO THE DANCE. All those dancers I met were extremely friendly and very nice to talk to; Semenoff, Youskevitch, Tudor, David Tihmar, Miss Slavenska and her entire troupe. I wonder sometimes if those "top" dancers realize how much such friendliness means to a truly sincere "young hopeful."

Throughout all this time DANCE MAGAZINE has been a "Number One" morale builder for me. I look forward to its coming each month. I would not part with a single copy for any amount of money—in fact, I've worn the pages ragged looking at them over and over.

Keep DANCE MAGAZINE coming my way, forever and always, and once again please accept my deeply grateful thanks for a great morale builder—the tops in DANCE publications.

With every best wish for continued success and "more dancing," I remain, most sincerely, an ardent DANCE MAGAZINE Fan!

L. F. BRAGG,
Y2c, USNR.

P. S.: Just received my latest issue of DANCE and it is great—dedicated to Men in the Armed Forces makes it doubly interesting!

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INTERVIEW WITH BILL DOLLAR

(continued from page 4)

When Bill was fourteen he was still begging his mother for dance lessons so in desperation she agreed in order "to get it out of his system." But her plan didn't work. As soon as Bill started dancing, his grades dropped to flunking. He lived, ate and slept dancing, so his mother promptly put an end to the lessons.

Bill wandered in purgatory until another local teacher, a Miss Clark, offered him free lessons. Here he studied all types of dancing. Miss Clark always said she didn't grudge all the free lessons she gave Bill, but she did take it hard the way he wore out the carpet in her reception room by coming early and staying late to practice.

The local and traveling professionals came to practice at Miss Clark's, so Bill met Russel Markert and Bob Alton, among others. Alton liked an acrobatic adagio Bill was doing with Eulalie Owens so he booked them at the Missouri Theatre. This gave Bill a chance to make some money and he saved it frugally for his future dance education. Midge Alton told him about Mordkin and showed him what she had learned from the great Russian dancer. When Bill had saved enough money to go to New York, Mrs. Alton gave him a letter to her former teacher.

At the tryout Mordkin took Bill in spite of the fact that the young Lochinvar out of the West did splits, back bends and cartwheels, but Mordkin only let him carry spears and act as decor at first. Then began a series of luckless engagements, stranded in Canada, starving in New York but still the dedication to the dance continued to burn brightly in the young midwesterner's heart.

Soon Mordkin started to teach at the Murray Anderson School and gave Bill a scholarship. He earned his board and tiny room by dancing at night in a Russian Inn. When the Inn closed on Sundays and holidays or because of serious altercations with the Prohibition officers, Bill did not eat, but he found he could forget his gnawing hunger best by practicing more.

The hardest thing Bill had to take was the talk that "Dance art was dead," "The ballet was a thing of the past." Some of the old regime even went so far as to advise Bill that he give up the whole thing and earn big money as an acrobat. (Bill's attic sessions had made him very proficient in splits, back bends, cartwheels and flips).

But Bill stubbornly continued starving and dancing, not only because he loved it but because, "When you start something you must finish it."

There came a time when even Bill's teachers agreed that Bill could dance. But then he found he couldn't get jobs because he danced too well for most places, and the few real dance jobs were always given to Russians.

Mordkin finally took Bill with his group to Philadelphia to dance in the opera there, and Bill met Catherine Littlefield. She gave him dance jobs at the movie presentation houses in Philadelphia and Bill saved up enough money to go to Paris the next summer with the Littlefields. There they all

Ballet International's corps de ballet practices on the lawn of the Untermeyer estate. L. to R.: Valentina Oumansky, Edward Dragon, Laura Blum, David Raher, and Constance Garfield.

photo: A. D. Vinci

photos: Earl Leaf

Helene Constantine, Jean Guelis, Karni Karnakoski and Katia Geleznova of Ballet International

studied with Volonine in Isadora's beautiful old studio. Bill even now remembers that he felt as though he was entering a cathedral every time he went for a lesson.

Back home in New York City again, he was broke as usual, but finally Chester Hale gave him a break and arranged something for him and Nina Whitney at the Capitol. Later he even broke into the Russian clique at Radio City and that was a break because in those days although the girls only earned $30.00 a week, the boys knocked down $60.00.

Now Bill could afford to study with Fokine. One of his big thrills was partnering Patricia Bowman in class. At this time he also supered in the Monte Carlo Ballet for experience.

All in all Bill was well prepared for his big chance when it came along with the founding of the American Ballet by Kirstein and Warburg. For the next few years Bill lived the life of his dreams. He was premier dancer at the Met, in Ballet Theatre, made his debut as choreographer, and was the dancer of the moment.

Then the depression came along and Bill turned to teaching, all the while keeping up his own dancing and choreography. Now he is one of the principal teachers at the American Ballet School as well as choreographer and ballerino for Ballet International.

Like the true artist, he wants first and foremost to be allowed to dance. He would appreciate having a little place of his own in the country, a piano, money enough to buy tickets to the ballet and theatre, and enough beefsteak to give him sufficient energy to continue to defy gravity in his leaps.

But there are those who believe that Bill's best years are still ahead. In spite of all the hardships and disillusionments he has suffered he is not the least bitter or blasé. He still loves the dance without reservation and he still believes that "What you start you should finish." He still sends his press notices home to his mother so she won't worry that he made a mistake in choosing dancing as a career. Best of all he can still laugh at all the terrible things that happened to him on the way up.

DANCE AS A WAY OF LIFE

(continued from page 9)

life. He advises people to go home after the day's work, take off their heavy drab clothing; get into something light and colorful, turn on the radio and dance.

"It will do wonders for you, and solve many of your problems," he insists.

He believes the future of the arts does not lie in colossal entertainment in the big cities. They will flourish in small community art centers and individual projects where both personality and quality will come back into their own.

He believes the true artist always has the heart of a child and an infallible feeling for fantasy.

The famous actress, Nance O'Neil, came in while we were interviewing Mr. Swan. He has recently done a lovely portrait of her as Lady Macbeth. Miss O'Neil's beautiful voice and exquisite diction still delight the ear. Her sweet, modest personality contrasts charmingly with her fabulous career. But both she and Paul Swan continue their reign as artistic personalities and remain true to their classic ideal at a time in the world's history when we need desperately to think of art as a way of life.

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Pity Poor Mr. & Mrs. Public

(continued from page 2)

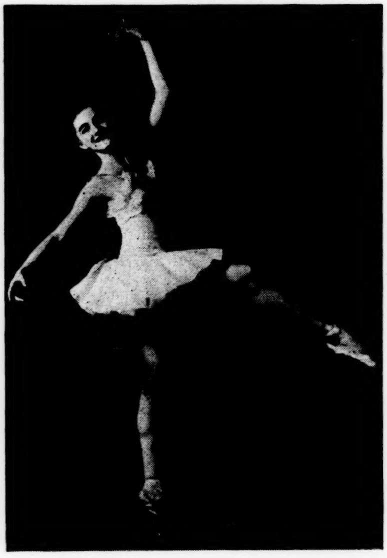
more that great pleasure a real ballet production.

Astonishing is the ease with which Balanchine understands the flow of the unsymmetrical periods of the music and gives them a visual grace and a logic that illuminates the musician's musical intentions. The music is delicious instrumentally, but it is very firm in its melodic and rhythmic logic, and the absence of any rhetoric gives it a gentle serenity that is strangely bewitching. It is that rarity, a modest masterpiece.

The ensemble dancers performed the very difficult rhythms with assurance, and with every grace—if perhaps with a touch of timidity. Miss Danilova and Mr. Franklin in the two star parts were perfect.

New York Daily News—The music was superb for this type of ballet and Balanchine was at his best in choreography. Eugene Berman hit a new peak in decor, turning out settings that broke the monotony of the usual abstract scenery. Franklin is a forthcoming marker for greater popularity.

New York Post—Danced to Stravinsky's music and with choreography by George Balanchine, it unfortunately did not reflect the eminence expected from its artistic parents. The music, completed in 1942, sounds uninspired sterile. Eugene Berman's scenery, and his costumes of cerise, purple, peacock blue, green and yellow were the brightest spots in what appeared a heroic attempt to make sand glitter.



Thirteen year old Jacqueline Williams won the first place (advanced intermediate group) in The National Ballet Exams, Washington, D. C.

photo: Guild Photographers

Even the glamorous Alexandra Danilova and clever Frederic Franklin brought, at best, a forced life to the proceedings.

New York World-Telegram—To put it briefly, "Dances Concertantes" is another good ballet gone wrong because of a bad score. As far as the choreography went, it hung on to the music well, too well in fact. Stravinsky's clipped phrases were neatly mirrored in quick, set poses. Where the music gasped or snorted Mr. Balanchine showed that too. But the whole thing looked like an illustrated exercise book, as such far from dull.

For, if you're in the mood for watching mathematical problems worked out by a group of well-drilled dancers your attention isn't likely to wander from Mr. Balanchine's latest tussle with unknown quantities. And Eugene Berman's costumes and scenery are an added inducement. I still think Mr. Balanchine would have been wiser building the ballet around music of straighter line.

Stravinsky apparently knew what he wanted, and so apparently did George Balanchine. Maybe everybody wanted it that way, including last night's crowd. As I said, I can be wrong. I merely like ballet that heads somewhere.

Miss Danilova and Mr. Franklin turned in some flawless footwork in the novelty, some of it woven crisply into fast-moving sections of the ballet-sequence.

But now to get to what really happened.

After a strenuously successful season last winter and spring, the Monte Carlo Ballet Company was immediately booked to appear on the coast as the ballet in "Song of Norway." They danced in this all summer and appeared even in the New York production for the first ten days. This brought them right up to their Civic

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Center season. With practically no vacation and inadequate rehearsals of new ballets (and old ones too) they flung themselves into performances with a repertoire of seventeen ballets and two premieres.

To add to these difficulties, Danilova had just come out of the hospital after a siege of pneumonia contracted in chilly San Francisco and Frederic Franklin tore a cartilage in his knee the first week of the Civic Center season (when will directors learn that vacations are an excellent investment and you lose out every time you overwork dancers).

But even more than all of this was the management's introduction of a new uninitiated ballet conductor, and without sufficient rehearsals. With the result he played right on through the applause so the dancers hadn't the remotest idea where to come in, and often raced the music until even Danilova's miraculously fast and brilliant legs couldn't keep up with him.

To their everlasting credit let it be said that in spite of all these handicaps the Monte Carlo Ballet Russe played to sold out, hilariously enthusiastic houses and did a fine job of selling ballet to a lot of people, who knew nothing about it beforehand, and also succeeded in bringing the fans back night after night.

As for the music and dance critics, who tire of dance classics like "Les Sylphides", let them realize what they would think of dancers who boasted that they were bored with Beethoven and Shakespeare.

But now for the new ballet, "Dances Concertantes" by Balanchine. A gay, highly colored, satiric divertissement done in Balanchine's best "inimitable" manner and danced brilliantly by the company, it is certainly a charming addition to the company's repertoire. But the Monte Carlo Ballet Russe is going to have to produce more than colorful dance suites if it expects to hold its place as one of the leading ballet companies of the day. Not since "Rodeo" has the management justified itself on new ballets. With the woods full of young choreographers, with new and important ideas, it behooves all the ballet companies to keep abreast of the times and make the dance really expressive of the world today. To survive, ballet must be thrown wide open. It must welcome new ideas, new dancers, new music, new choreographers, or its lifeblood will run thin and premature senility will be its fate.

As for the dance critics, we beg of them, "Pity poor Mr. and Mrs. Public." Find out what's what, give them the facts straight from the shoulder. Make a critical dance estimate only if you are capable. Forget about your own personal notions, politics and enthusiasms; they only befog the issue. Mr. and Mrs. Public and also Junior and Missy are getting very much interested in dancing. They are beginning to like it, too. They need your help to become an intelligent appreciative audience for the dance art. Don't turn them away in confusion.

From Los Angeles, California, we hear that eleven year old Gloria Pavlova Vauges danced as soloist with the Grand National Opera Co.

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NEWS, CUES AND HULLABALOOS

(continued from page 21)

Cliff Jones, dancer from the San Francisco Ballet Company has been in the air force for a year now. On his furlough he came to New York and studied ballet. When he was stationed on the coast he used to rush out to Nijinska's class at the end of a day of training and stagger back at night. He spoke gratefully of what Nijinska had done for him and said how generous she was to the boys in service.

The nicest thing that had happened was the arrival of a dancing **Wave** who was now going to rehearse with him for a dance number for a camp show. He had just heard that **Marion Crowthers**, another dancer was in Normandy. He had studied with **Nina de Valois** in England.

Constantine is having four exhibitions of his dance photographs in New York, one at Cooper Union, Haber and Fink Gallery, Institute of Arts and Sciences in Brooklyn and in the Dance Section of the Music Library in New York City. They are all remarkable not only for including many phases of the dance (ballet, modern, mimo dance, underwater ballet, Spanish, tap and acrobatic dancing) but they also embrace all types of photography; multiple flash, studio lighting, outdoor, underwater, performance shots with full stage lighting, etc. . . .

There was an exhibition of photographs of the dance and dancers by Walter E. Owens at the Miniature Camera Club of New York, Midston House, 22 East 38th Street from October 2nd to 21st. It consisted of performance shots of the Ballet Theatre and studio portraits of Nora Kaye, Sono Osato, Katherine Sergava, Milada Mladova, Lubov Roudenko, Bambi Linn, Manolo Vargas, Chris Volkoff, Constantine, and others.

Valentinoff is being congratulated on his 100th performance at the Stage Door Canteen, and on his 50th hospital entertainment. He was asked recently the difference between ballet and musical comedy. Valentinoff, the wag, replied, "In musical comedy the dancers knock themselves out trying to please the audience and nothing happens. In ballet the audience knocks its brains out and nothing happens."

Helen Tamiris and **Daniel Nagrin** are now on a nation-wide tour as the featured dancers of the "People's Bandwagon," a revue designed to entertain large rallies to re-elect President Roosevelt. The show will be given in twenty-four cities and end on election day. The dance is certainly being put to practical use in American life when it becomes part of the entertainment in a political campaign!

We're glad to see that only one dancer, **Don Loper**, appeared in Jean Negelusco's list of Hollywood's ten best wolves in a recent article by Erskine Johnson in the New York World-Telegram . . . **Larry Ceballos** was the dance director of Republic's new movie, "Lights of Old Santa Fe."

Paul Magriel and his pretty new wife attended some of the rehearsals of Ballet International. Paul looked fine and said he was very busy in the Army. He spoke highly of the Special Services and what they have done for dancers in the armed forces, by arranging to have them give programs. He was also glad to find American ballet dancers being given so much opportunity these days.

Sophia Delza is giving a course on the "History of the Dance" at the Jefferson School of Social Science in New York . . . Miriam Marmein will give a recital on November 9 at the Barbizon-Plaza Concert Hall in New York . . . Rosario and Antonio opened an eight weeks' engagement at the Havana-Madrid on September 28th. They have just returned from Hollywood where they were featured in Warner's "Hollywood Canteen" and in R.K.O.'s "Pan-American."

A feature of the professional show put on for the CNADM on the evening of the installation of officers were dances by Jimmy Byrnes of College Inn, by Johnny Mattison and some terrific comedy stuff by Alberto Galo and two charming partners. Maurice and Marya appeared in an adagio dance.

Guido Carreros is now personal representative for Argentinita, who will dance at Carnegie Hall on November 19 . . . Hopey and Joseph appeared in their "Aerial Ballet" on September 20 at the Y.W.C.A. in New York . . . Thirteen-year old Babs Savage, champion exhibition and figure skater appeared on the opening program at the Rockefeller Ice Pond, October 7 . . . Tei Ko will give a concert at Times Hall, New York on November 20th.

Speaking of the art of movement, comedian Harry Reso has it down pat. He can pantomime a juggling act without any props whatever and go through the gestures of threading a needle with such humor and projection that the whole of Radio City Music Hall's audience is roaring with laughter.

Arthur Mahoney and Thalia Mara are busily rehearsing in the Davis Studio for their coming recitals. A new Viennese waltz has original and amusing dialogue.

Fred Astaire, the first American entertainer to appear before our troops in the Belgium-Holland sector, has just returned from a USO-Camp Show tour. On one occasion he danced within six miles of Aachen . . . A. D. Vinci, one of DANCE Magazine's popular photographers, is starting south on his yearly winter trek and will take pictures for DANCE Magazine wherever he finds sufficiently glamorous dancers and unusually outstanding dance events.

Ragini Devi, assisted by Indrani and Litia Namora gave a colorful concert of Hindu dances at the Barbizon-Plaza Concert Hall on October 18th . . . The Duncan Dance Guild presents an educational program on Sunday, November 12 at the Y.M.H.A. Mia Slavenska and David Tihmar and Dance Ensemble will appear at the opening concert on Sunday, November 26.

The American Museum of Natural History has announced a series of four free dance recitals on Thursdays at 3:00 P.M.

Pvt. Michael Herman on short furlough has organized a Folk Festival for November 10 at Arlington Hall. In a future issue Pvt. Herman will tell us about his folk dance work with convalescent soldiers.

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WEST COAST NEWS

(continued from page 10)

horror is beyond a Hollywood director's imagination."

Dolin made a wonderful host and his ready wit never failed. He enthused like a little boy over his surprise birthday cake and served every bit of it himself with homemade ice cream. In all it was a most happy occasion.

Dropped in at the Orpheum Theatre to see the two little dancing dynamos, Lolita and Chatita. What fire and precision these gifted children possess! They ran the gamut of Spanish dancing from Farrucas, Zapateados and Flamencos to as perfect a dance impression of a bullfight as I've ever seen. These youngsters bear watching. DANCE Magazine readers will remember these young dancers were presented in one of our gifted children's articles.

Doris Kenyon invited me to one of those fabulous parties that people read about. What an imposing array of celebrities were there! Offhand, I can account for Nelson Eddy, Ilona Massey, Antal Dorati, Marta Eggerth, Arthur Rubenstein, Rise Stevens, Alexander Sved, Frances Marion, William Gaxton, Max Rabinovitch, but that's not all!

Miss Kenyon presided over the festivities in a most engaging manner. Somehow I just "happened" to have my camera along and Doris good humoredly lined every one up for informal snaps. It was more fun! The lawn was covered with tables which in turn were laden with some of the dangest shaped little sandwiches I've ever seen. Ilona and I tackled a few but decided that they were really too pretty to eat.

Nelson and Ilona joined Doris for some impromptu songs with Mr. Rabinovitch at the piano. Such beautiful voices! Miss Kenyon presented me with a set of pictures of her dancing the minuet with Rudolph Valentino and they are a prize item for any collection.

Went out to Westwood where Sonja Henie is doing her new picture "It's A Pleasure," to shoot some skating stills. I must report that Miss Henie couldn't have been more cooperative. Aside from posing for regular production stills between takes, Sonja cut short her luncheon when the company broke in order to do some action pix especially for DANCE Magazine.

The Professional Skaters and Dancers Association has renewed its activities for the season at the Polar Palace. The whole membership turned out on opening day to see the club off to an auspicious start. We shall continue our efforts to further the advancement of both arts, and our doors are always open to anyone desiring the companionship of those interested in promoting good will and mutual understanding. As I have said before, all skaters and dancers are invited to join.

The press praised the ballet choreographed by Olga Ziceva for "Prince Igor," the San Francisco production of the Russian Opera Assoc. Kneeling, L. to R.: Priscilla Cooper, Rae Deane Spaulding, Joy Davis, Bette Jean Gerlach, Janne Bosserman, Diana Johnson, Doris Giesin. Standing, L. to R.: Shayrne Sue Stockle, Joseph Levinoff, and Gretchen Parks.

Two celebrities entertain. At the left, Anton Dolin cuts his birthday cake. L. to R.: Hilda Wagner, Hubert Bland, Renie Riano, Lillian Harvey, Erick Feldary admire his technique. At the right Doris Kenyon at her party with L. to R., Nelson Eddy, Antal Dorati, Risé Stevens.

photos: Constantine

◆

MODERN DANCE THEATRE

(continued from page 7)

beginning. The upkeep of your plant comes next. This, the Humphrey-Weidman Theatre solved by having its school there. The classes financed the project.

Then there is the expense of each new production. These cost anywhere from three to eight hundred dollars according to Mr. Weidman. The original music and score usually costs from sixty to one hundred dollars. They have solved a production problem by having a sustaining membership: ex-pupils, dancing teachers, art patrons, dance photographers, civic-minded business men and dance societies. Once they needed money suddenly for a new production and sent out an S.O.S. Jack Cole, ex-pupil of the Humphrey Weidman School, taught an all day teacher's course at the Aennchen School in Upper Darby, Pa., and sent in one hundred twenty-five dollars toward the new production.

Taking care of the cost of production by membership enables the theatre to pay a nominal sum to its dancers and workers out of the box office receipts (admission one dollar and thirty-five cents). Each dancer usually gets five dollars; the soloist and accompanist, ten dollars. Stage hands are usually scholarship students who do that as one of their duties.

Another source of income is derived from renting the theatre to other dancers. The amazingly low rental of forty dollars includes lighting, stage hands and one rehearsal. The Humphrey-Weidman Theatre has fifteen to twenty outside attractions each year.

Their own season usually starts after Xmas and lasts until May. From their repertoire they present three or four different bills a year.

Some of their bills only last two weeks; others are very popular and last all season. For instance, "Daddy was a Fireman" and "Inquest" last year continued through May on popular demand. They average about fifty performances each season.

Other activities presented by theatre are children's performances, a group of theatre pieces which showed the dance adjusted to Broadway demands, and presentations of advanced students in their first solo recitals. On various occasions there have been guest artists and also benefit performances for some worthy dance cause.

This year the Humphrey-Weidman Theatre will pass into a new and very important phase of its career. Miss Humphrey is chairman of the Theatre Guild's new dance project. Mr. Weidman is one of the choreographers. Their theatre will be used for rehearsals of the Theatre Guild ballets, previews and experimental productions of the ballets in preparation, as well as for the Humphrey-Weidman concerts later in the season.

In less than five years the Humphrey-Weidman Theatre has run the gamut, first as pioneer, then as a successful little theatre of the dance, and now it becomes the bridge between dance art and the professional theatre. In this it prophesies the function and the success of all the Little Theatres of the dance that are now struggling into existence.

In the interview with Charles Weidman he generously made mention of Dorsha and her first little theatre which was housed in the tiniest studio but still presented a season's repertoire to its small enthusiastic following. Next came Gluck Sandor and Felicia Sorel with a larger, more de luxe studio and a repertoire of ballets in modern style.

The Humphrey-Weidman Theatre went on from there having the first building to be converted into a dance theatre, paying its performers, and now finally, making the important bridge over to the professional theatre.

INTERVIEW WITH MARIE-JEANNE

(continued from page 5)

classical technique, and to Balanchine, who taught her such important things as to dance with her head, with her music and with all the space she was given.

Her greatest handicap has been her long, finger like toes which would be wonderful to play the piano but are a great trial in toe shoes.

She still takes a class every day besides hours of rehearsal.

She likes all types of roles and feels it is a great mistake for a dancer to allow herself to be typed. She rejoices that she is dancing a great variety of roles in the Ballet International.

She intends to spend her youth dancing and has no choreographic ambitions, but she has some definite ideas on what the future American ballet should be. She insists on a classical technique, a deeper more serious approach to subject matter and a flexible and ever advancing growth in style and form. She feels the Americans have much to give but must be careful not to present too trivial an aspect of their Americana.

Her hobbies are music (she has a marvelous record library) theatre, books and "the baby."

For breakfast she has a pep cocktail (raw egg yolk beaten up in orange juice). During the day she drinks lots of fruit juices and has two square meals consisting of meat and vegetables. She has a sweet tooth but tries to keep herself limited to natural sweets like raisins, dates and figs. She must have ten hours sleep (notice young dancers how general is this need for sleep with great dancers).

She enjoys working with Bill Dollar and finds his ballets satisfying.

To Balanchine she gives great credit and appreciation for giving young American dancers and choreographers a chance.

In creating a role she feels every artist should work directly with the choreographer, if it is at all possible. Only in this way can the role have its true flavor and power.

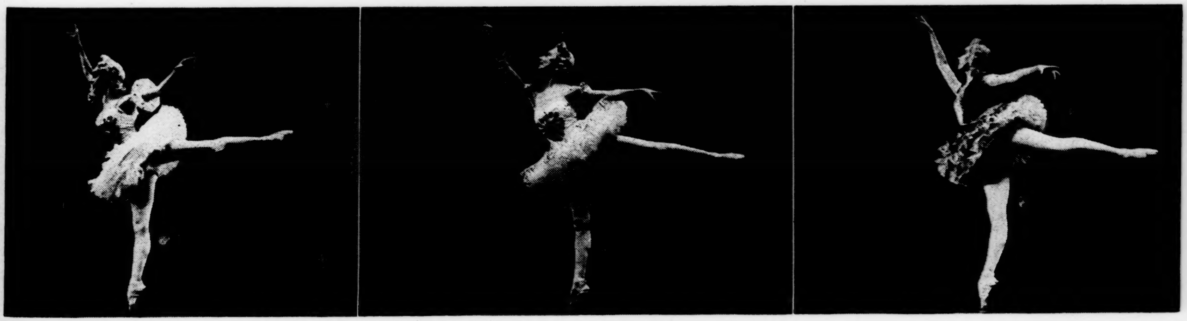
"This copy of a copy is as bad in dancing as it is in art," says wise Marie-Jeanne.

She is a typical American girl, born and bred in New York City. Even though she has French and Italian ancestry and a Spanish husband, her ideas are 100% American. She is full of fun, determination and pep, but is as independent as you make 'em. She wants ballet to be a serious career and thinks that it should cut out all nonsense, intrigue and politics. Americans go in for dancing for the love of dancing, itself, and for nothing else, so that's why they want it to stick to business.

She's glad she chose dancing as a career, but will not urge her daughter to be a dancer.

"But she's already dancing like a little madcap, and like her mother she'll probably do just as she pleases," said the young mother philosophically.

Well, anyway we hope she does because we need to build American Ballet tradition out of such peppy, beautiful, determined material as Marie-Jeanne and her little Marie-Louise.



There are arabesques, and then there are arabesques! Here are three by as many famous dancers. L. to R.: Nana Gollner, Alicia Markova and Margaret Banks. These photos were taken during performances of the Ballet Theatre by candid cameraman, Fred Fehl. Now you try one.

ARTUR RODZINSKI

(*continued from page* 17)

a symphony, one writes a drama, and the fourth is inspired into immortalizing the same music with the vibrant poetry of a great ballet.

"All arts and all sciences, consciously or unconsciously, are consistently working from different angles to hasten the final Perfection in the destiny of evolution in creation.

"In India every classic tune has at least one corresponding picture in colors to reveal the outer body of the soul of the inner self of the melody. So it is easy for me to understand and appreciate the birth of the symphonic ballets of which Leonide Massine is the illustrious father.

"You in the West must know that besides sound, music has form, music has color. The mystic can see these forms and these colors with his eyes closed, as you see the rainbow in the skies with your eyes wide open.

"Maestro Rodzinski, you conduct Berlioz's Symphonie Fantastique so beautifully! Wait until you see Tamara Toumanova dance her immortal dances in that great symphonic ballet of Leonide Massine. Then you will change your mind, and begin to love symphonic ballets, I am sure."

Rodzinski was silent a moment. "I have thought over this matter very carefully, and I am sure that neither Pavlova nor Toumanova nor Massine, nor all of them together could ever change my conviction that to get the best result from dance, music must be written specifically for the dance. I must also add that music should be written specifically for motion pictures, too. You cannot 'balletize' Tchaikovsky's Fifth Symphony in New York, or croon the same at Hollywood," said the great conductor defiantly, and he waved his powerful arms in the air as he continued, "Shoes are made to fit the feet, and not the feet to fit the shoes. On account of this perversity of procedure, the art of the dance has not progressed much; so the dancers have failed to attain the exalted status in the society of arts to which they normally and rightfully belong.

"Ask Mr. Massine, himself, and I feel almost certain that he will not hesitate to admit the nature of the difficulties he faces to fit the movements of material human bodies into the ethereal pulsations of music already composed from and for abstract thoughts and emotions."

Then I asked, "What would you do, yourself, to cure such a malady in the art of the dance?"

"I would see to it," said Dr. Rodzinski most emphatically, "that the composer, the choreographer and the dancer get together and work together in harmony. I would let them spend days in discussing and working on the music, the movements and the execution of the dance to be created. Thus three arts will melt into one; and you will have a creative work of art.

"Tchaikovsky composed specifically for the Swan Lake ballet. Stravinsky composed specifically for the Petrouchka ballet. That's the way it should be done for all dances. Then you will get the highest results in creating the best in lasting dances.

"In art, quantity does not count; it is quality that matters. If necessary, let us have only one great new dance a year; and let the whole world dance it over and over again; as we do with the great symphonies of the ages. The application of this practical wisdom in the dance world would create a healthier, a happier and a purer human society. Bad music and rotten dances are mutilating the body, mind and soul of Man today," whispered the crusading conductor with a contagious pathos in his voice.

"Bravo, dear friend! The world of art needs both your baton and your whip. But when you yourself play 'banal', 'crude' and 'malodorous' music to borrow just three adjectives from those used by the eminent music critic, Mr. Olin Downes, to describe music from Carmargo Guarnieri please do not forget to apply the whip on yourself, Maestro."

The great conductor looked at me; and I looked at him. Then we both simultaneously laughed aloud.

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REPORT FROM HAWAII

(*continued from page* 16)

invitation came so unexpectedly that we did not have time to rehearse with their band, so we used our recordings on a P.A. hookup, but when the men requested still more numbers, we danced rumbas and tangos of sheer improvisation to whatever the band could play. The stage was wet and slippery and my hair became alarmingly wispy, but Cris picked me up and whirled me around in strange lifts that made me wonder dizzily where, or rather *how* I would land. When it was all over, Cris and I agreed that that performance alone was worth the trip to Maui.

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DU BARRY, *lady of the French court, wears a voluminous dress with huge paniers, made of flowered satin, with lace trimming at neck and sleeves. Her felt tricorne, set on her white powdered wig has a feather plume.*

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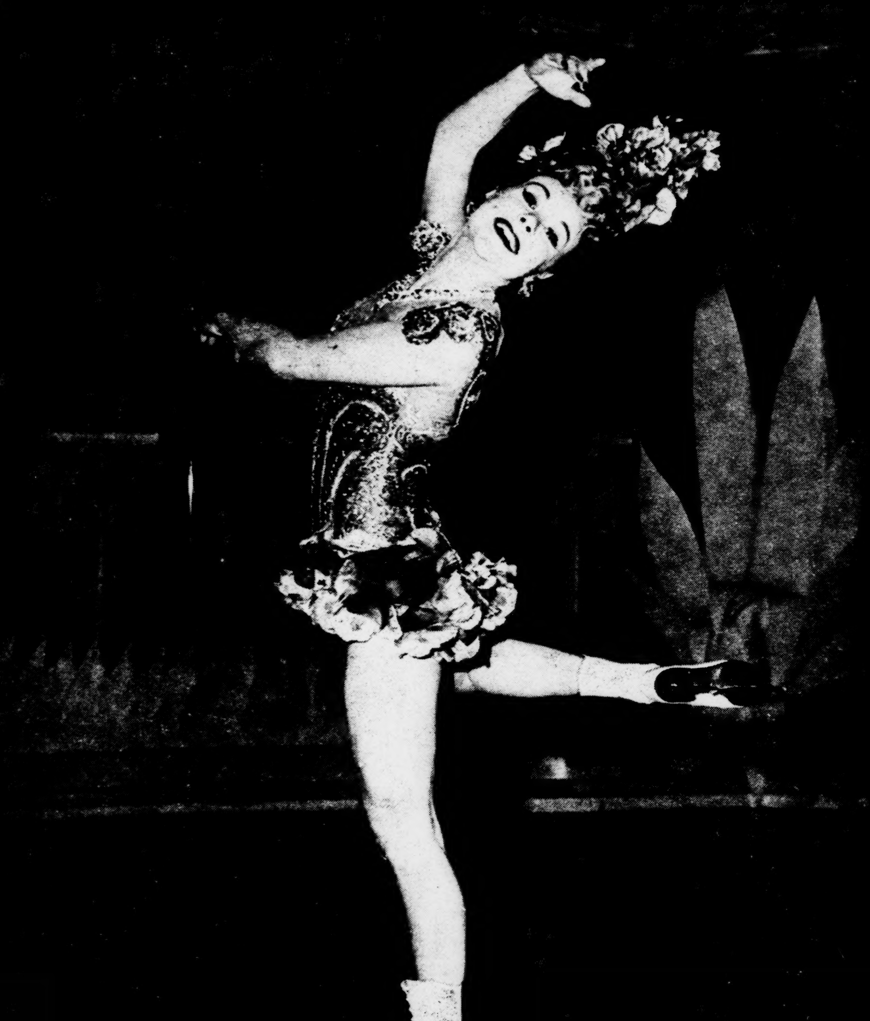

This exclusive photo of Sonja Henie was taken by Constantine for DANCE Magazine, while this famous star was making her new R.K.O. movie "It's A Pleasure"